Stolen Art Alert

Volume 4 Number 1
January/February 1983

The *Stolen Art Alert* is published ten times a year by the International Foundation for Art Research.

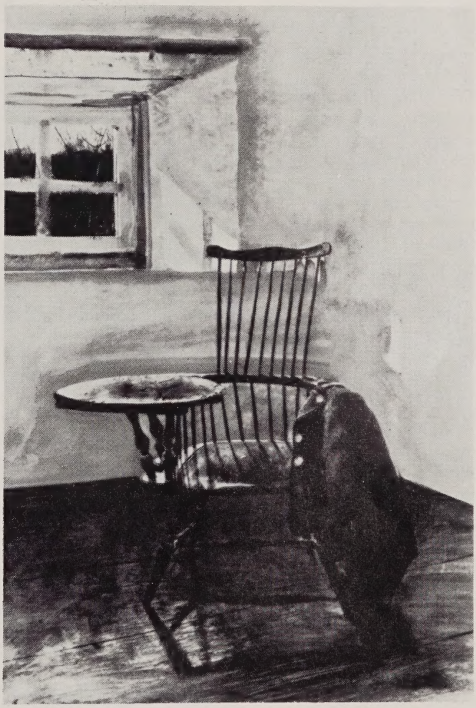
THE METROPOLITAN MUSEUM OF ART LIBRARY NEW YORK

RECEIVED
MAR 18 1983
LIBRARY, M.M.A.

Wyeth Collection Recovered

15 paintings and watercolors belonging to the Pennsylvania artist Andrew Wyeth have been returned to the artist in a jubilant ceremony at FBI headquarters in Philadelphia. The recovery, announced January 27, is the culmination of an intensive investigation involving FBI agents and police officers in several states. Six conspirators have been named in the Federal indictment issued January 27, which also details the crime.

From the events reconstructed after the recovery, it would seem that the thieves carried off the sensational theft from the artist's estate with little idea of what they would do with their loot. According to the indictment, the theft was plotted by three men: Francis Matherly of Newark, Delaware, who is suspected of other burglaries in the area; Benedict LaCorte, a chiropractor from Chatham, Pennsylvania; and William Porter, the proprietor of a burglar alarm company in Jonesboro, Tennessee. Porter, the burglar alarm expert, executed the theft alone, while Matherly waited nearby. Then the three men met and divided up the paintings. From this point, they made slow progress in disposing of them. LaCorte entrusted four of the paintings to a man identified as Douglas Fuller, a Pennsylvania automobile salesman. He tried to sell three of the paintings to a local mushroom grower, Guido Frezzo, but received only $2,000 plus a 1957 Chevrolet in payment. LaCorte evidently expected more, for he then stole the three paintings back. From there, they ended up in the hands of Fuller again. He sold them to another defendant, John Sorber, who paid first $10,000 for the four paintings, then $25,000 for the remaining 11 works, which had been in the Tennessee home of Porter since the crime. The fair market value of the works is estimated at $750,000.



It seems that other efforts were made to sell the paintings during the nine-month interval while they were at large, but the extensive publicity about the theft, which was published in the March/April issue of the *Stolen Art Alert*, made them unsaleable. Eventually, police officers came upon information about the conspiracy, and opened an investigation leading to the recovery.

Four of the men named in the indictment are in custody. A fifth, the mushroom grower, is free on bail. Charges against Matherly, one of the original plotters, have been dropped in a plea bargain. According to the FBI, he agreed to cooperate with authorities in return for a 12-year jail sentence on two other burglary charges in Delaware.

Fugitive Arrested

Charles Heller, the suspected confidence man described in the October *Stolen Art Alert*, was arrested on December 4 in Scottsdale, Arizona, thanks to the determination of a skeptical dealer there named Tom Sawyer, who owns a shop called The Antique Jewels. At the time of his arrest, Heller was trying to carry off a scheme similar to the ones that allowed him to swindle dozens of other paintings and works of art from dealers on the East Coast in recent months.

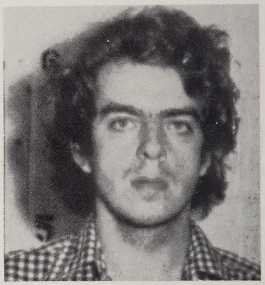
After victimizing several New York area dealers during October, Heller disappeared from sight. But the first week in December, he was back at work again. He phoned Sawyer in response to Sawyer's advertisement in *Art and Antiques* magazine of a watercolor by A.B. Frost entitled *Music for the Dance*. According to Sawyer, the "mysterious caller from the East" expressed interest in the watercolor, which is the prototype for a lithograph edition, and offered to buy it. He asked if he could use a letter of credit from his Texas bank to verify his check. Sawyer was prepared to do business. But when Heller arrived at the gallery the following Saturday, Sawyer's suspicions were raised. Heller came by taxi and held the cab outside the gallery, claiming that he had to catch a plane immediately. Sawyer was hesitant to release the watercolor under these circumstances. But when Heller also offered to buy a Verre Français cameo glass vase, Sawyer put aside his objections. "At some point," he later told IFAR, "you just want to make a sale."

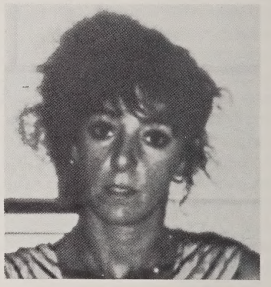
But some of Heller's garrulous talk did not ring true, and after he left, Sawyer called to verify his check. He found that neither the gallery that Heller supposedly represented nor the Texas bank against which the letter of credit was written were listed by the telephone company. Sawyer called the police, and was told there was nothing they could do to help. Unwilling to let the matter drop, he began calling taxi companies. The first one he reached had taken Heller to the gallery, and from there to a Scottsdale hotel. This time, Sawyer prevailed upon the police to go with him to the hotel and arrest Heller, who was registered as Joseph La Placa of Ft. Lee, N.J. After taking him into custody, they learned of the numerous warrants for Heller's arrest.

Heller is presently in jail in Phoenix and is said to be cooperating with the authorities. He is believed to have a number of accomplices, and his arrest may lead to other indictments as well as to the recovery of some of the paintings he has absconded with in the last six months.

Since Heller's arrest, four paintings have turned up that had passed illegally through his hands. In each instance, the works had been sold to an innocent buyer, and were identified when that buyer attempted to resell them. A.C. Goodwin's Brooklyn Bridge (*SAA*, Nov/Dec 82, no 1103) was consigned to a December sale in New York. It had been stolen the previous July from an auction gallery in Portsmouth, NH. Early in January another Heller victim — David Harrison of Harrison Antiques, Potomac, Md — noticed his painting, Alfred Thompson Bricher's *Early Autumn, Esoupus Creek* (*SAA*, Nov/Dec 82, no 1096) in an advertisement in *Art and Antiques Weekly*. It was offered by a gallery in St. Petersburg, Florida. As a result of his noting the ad, this painting and three others, which had come to the St. Petersburg gallery from the same source, were recovered. Among these were Henri-Eugène Delecroix's *Arab Market Scene*, also stolen in Portsmouth, New Hampshire (*SAA*, Nov/Dec 82, no 1139) and Herman Herzog's Landscape (this issue, no 60) which Heller had appropriated from Douglas Antiques in Ft. Lauderdale, Florida. These latter works had been consigned by the St. Petersburg gallery to a New York auction. A fourth painting, Johann Bertelson's *Winter at Madison Park Square*, was taken into custody, but its owner has not been identified.

Meanwhile, the FBI has added two further suspects to the list of Heller's accomplices: Miroslav or Michael Dusek, also known as Michael Dusk, 6 ft., 140 lbs., Czechoslovakian nationality; and Lori Ledner, 24, of Westport, Ct. The two are suspected of passing bad checks in the name of Anderson Galleries.





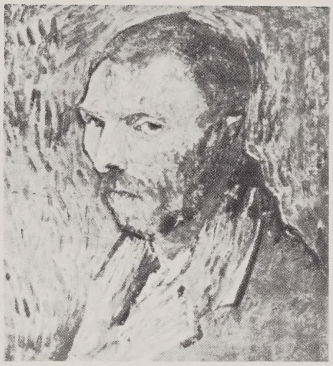
In This Issue:

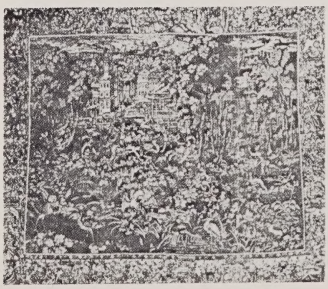
The loss of eight paintings from the National Gallery in Oslo, Norway last October ranks as one of the most important thefts of 1982. Thieves sequestered themselves inside the museum until after it had closed, when they removed the paintings from their frames and passed them out a window. The works, mostly by modern masters, include two paintings each by Gauguin, Picasso and Rembrandt and one each by Goya and Van Gogh. See numbers 22-3, 26, 49-50, 82 and 93-4.

A marble bust of a woman by Bertel Thorvaldsen, which had stood in the entrance lobby of Goldwin Smith Hall at Cornell University since the building was opened in 1906, disappeared last June. See number 103.

Amazingly tenacious burglars drilled holes in the rear door of a house in the Newton suburb of Boston, Ma and smashed the door panel, thwarting the alarm system. They made off with over forty paintings and prints, the most important being three Andrew Wyeth watercolors. The thieves did not confine their haul to art works but took wine, steaks from the freezer, spices and other useful items. This was the second such burglary in Newton in a month. See numbers 2, 6-9 and 137.

Authorities are looking into the coincidental disappearances of a 16th-century Hunting Tapestry from a chapel in the First Presbyterian Church in Englewood, NJ (No 135) and Phil Faler, a freelance photographer who was preparing a photographic album for the congregation. Faler was working late one evening and was asked to lock the building. There was no sign of forced entry into the church when the loss of the tapestry was noted the following morning. Faler, who is known to have absconded with money from his former employer, a California photographic company, could not be found for questioning.



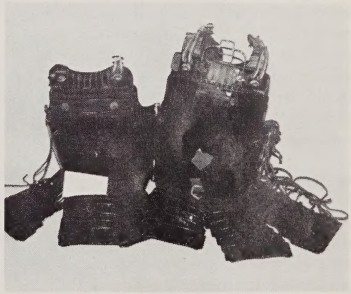


Owner Sought

A Japanese breastplate bearing a possible museum accession number has been found in the hands of a convicted murderer. The FBI in Boston is seeking information as to whether it may be stolen.

Authorities found the breastplate in the possession of Miles Connor, who has begun serving an unparoleable life sentence for the murder of two young women. After Connor's arrest, a search of his house turned up a vast collection of Japanese armor and sword furniture as well as miscellaneous articles of Oriental art. Several pieces of armor were subsequently identified as property of the New York collector Bumpei Usui, whose home was burglarized about five years ago; the collection of sword furniture has been claimed by a private collector in Baltimore.

The item illustrated here, which bears the number N8988, is still under investigation.



Unesco Convention Legislation Passed

U.S. legislation to implement the 1970 Unesco Convention on cultural property passed both houses of Congress on December 21 and was signed by the President on January 12, making the United States one of about 60 countries that participate in the Convention. The law is intended to help control the destruction of monuments, the commercial exploitation of ethnographic material, and looting of archaeological sites. These situations are seen to be stimulated by the international market in artifacts.

Unlike most of the countries that have ratified the Convention, the U.S. has substantially modified its scope in the implementing legislation passed this month. Instead of addressing all importation of cultural property whose export has not been approved by the country of origin, the U.S. legislation is concerned solely with archaeological and ethnographic objects. Rather than placing a ban on import of illegally exported material, the U.S. legislation sets up an apparatus whereby the country will participate, within a fixed period of time, in the control of the international market in specific types of material. The law puts the burden on the other countries that participate in the Convention to seek U.S. assistance in preventing the looting of important sites within their borders. The law requires that the country of origin demonstrate that it has taken strenuous measures to enforce its own laws, but that these measures have been insufficient to control the looting. It also requires that other importing countries — such as those of Western Europe — also participate in the control.

If these conditions are met, the U.S. may enter into bilateral and multilateral treaties which curb international traffic in the material in question. Each treaty will be accompanied by appropriate regulations regarding the designated material, which must be named by type on a specially prepared list.

A single exception to this system is the provision that in response to a crisis situation, involving the looting of a newly discovered site or a type of material, the pillage of an important monument, or the endangerment of the vestiges of a civilization whose very record is threatened with loss or dispersal, the President may act unilaterally and establish a temporary embargo on material from the given site or country provided the country itself has sought this emergency measure. The emergency restrictions might be applied to material from countries like Cambodia, Lebanon, or Guatemala, where an unsettled civil situation and widespread guerilla activity could be contributing to the archaeological looting, or the disappearance of important ethnographic material from the country. In this case, the U.S. may take appropriate unilateral action.

An advisory committee will be named to help the President evaluate the urgency of measures that may be requested under the new law.

At the same time that this legislation has passed unopposed by its former antagonists, the Association of Dealers in Ancient, Oriental, and Primitive Art, a new bill has been introduced into the Senate Judiciary committee to neutralize a particular grievance of this group: the influential McClain decision. That bill, S. 2963, is sponsored by Senators Moynihan and Matsunaga, whose joint support helped the Unesco Convention legislation to pass. It proposes to alter sections 2314 and 2315 of U.S. Code Title 18, the National Stolen Property Act. Recent court decisions have upheld claims by foreign governments that they have title to all cultural property from their territory since their laws nationalize such objects, even if they are left in private hands. The proposed revision would assert that no archaeological or ethnographic material will be considered stolen under U.S. law solely on the basis of a declaration by a foreign government that it owns all the cultural property found in the country. The bill further provides that claimed acts of theft from a foreign country shall not be acknowledged if such acts are based only on illegal export, the defendants' knowledge of illegal export, and the claim of ownership as described above. The new bill was introduced as a compromise to the passage of the Unesco Convention legislation. Many experts feel that the McClain case and subsequent rulings have bypassed the Unesco Convention, by limiting the availability of foreign cultural property on the U.S. market and the ability of U.S. collectors to obtain clear title to this material.

The *Stolen Art Alert* is published ten times a year by the International Foundation for Art Research.
ISSN 0197-0208.

© 1983 International Foundation for Art Research

Membership rates:
Individual Member $40 ($55 overseas)
Institutional Member $60 ($75 overseas)
Contributing Member $250
Membership enquiries and checks should be directed to IFAR, 46 East 70th Street, New York, NY 10021, or telephone (212) 879-1780. Membership in IFAR, a non-profit educational organization, is tax-deductible.

Edwin L. Weisl, Jr., *President*
Bonnie Burnham, *Executive Director*
Virgilia Pancoast, *Research Associate*
Mary Ellen Guerra, *Research Associate*
Francine Leblache, *European Correspondent*

Founded under a grant from the Jerome Foundation

Benefactors and Patrons
An Anonymous Benefactor
Mary Duke Biddle Foundation
Chubb and Son
CG/Aetna Insurance Company
Dillon Trust
J. Paul Getty Trust
Gulf and Western Foundation
Hammer Galleries
Hartford Insurance Company
Samuel H. Kress Foundation
Robert Lehman Foundation
Jerome Levy Foundation
Billy Rose Foundation
Marvin Schur
Lila Wallace Fund
Edwin L. Weisl, Jr.
Malcolm H. Wiener

Distributed with the cooperation of the Art and Antique Dealers League of America

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

The attributions of the works listed here have been documented as carefully as possible. Bibliographical references are included whenever they have been found. However, IFAR accepts no responsibility for the attribution of any work included in this list.

Paintings, Pastels, Mixed Media Works, Watercolors

American, 18th Century

1 GREENWOOD, John (1727-92). Portrait of Ephraim Turner, 1749. Oil on canvas. 74.3 × 62.2 cm. Signed and dated l/l: J. G. pinxit 1749. Half-length portrait of a man with auburn hair wearing a brown vest and coat. *82.442. Boston Ma. Fall 81.

American, 20th Century

2 MORALES, Armando (b Nicaragua, 1927). The Moon Bitten by Dogs, 1960. Oil on canvas. 101.6 × 152.4 cm. Ref: Exhibition Catalogue, Latin America, New Departures, Institute of Contemporary Art/Time Inc., Boston, Ma, 1961. *82.497.10. Newton, Ma. 21 Nov 82.

3 VILLARINI, Pedro. The Cock Fight. Oil on canvas. 122 × 152.4 cm. *82.348.3. New York, NY. Summer 82.

4 VILLARINI, Pedro. Sugar Making Season. Oil on canvas. 122 × 213.4 cm. *82.348.1. New York, NY. Summer 82.

5 VILLARINI, Pedro. Walls of Old San Juan. Oil on canvas. 122 × 213.4 cm. *82.348.2. New York, NY. Summer 82.

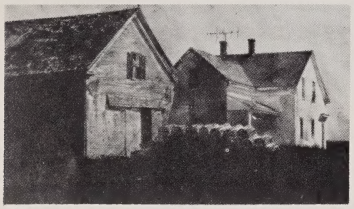
1

3

4

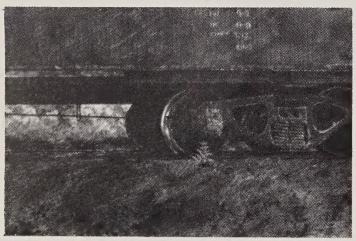
5

6



7

8



9

6 WYETH, Andrew (b 1917). The Cove, 1963. Watercolor. 43.2 × 76.2 cm. Signed l/r. *82.497.3. Newton, Ma. 21 Nov 82.

7 WYETH, Andrew (b 1917). Eaton's Place, 1964. Watercolor. 68.6 × 91.4 cm. Signed l/l. *82.497.2. Newton, Ma. 21 Nov 82.

8 WYETH, Andrew (b 1917). The Meetinghouse. Watercolor. Signed l/r. *82.497.1. Newton, Ma. 21 Nov 82.

9 WYETH, Jamie (b 1946). Railroad Car, 1962. Dry brush watercolor. 38.1 × 50.8 cm. Signed l/r. *82.497.9. Newton, Ma. 21 Nov 82.

Argentine, 20th Century

10 MARTIN, Benito Quinquela (b 1890). Seaside Scene, 1956. 60 × 70 cm. Open countryside along the mouth of a river depicts large ships with three barges and some buildings in background and a pier in far distance. On the right is a house with a woman on the porch. Predominantly green, red, yellow and brown. 82.499. Buenos Aires, Argentina. Fall 82.

Canadian, 20th Century

11 CARMICHAEL, Franklin (1890-1945). Claim Stake. Watercolor. 20.3 × 30.5 cm. *82.445. Toronto, Canada. Summer 82.

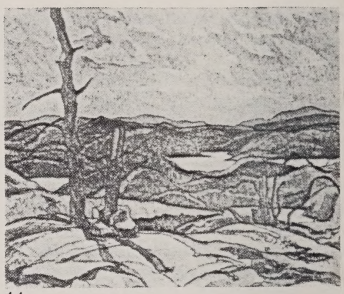
Dutch, 17th Century

12 Bird Seller. Oil on wood. 17 × 22 cm. Signed: Q.V.E. Foreground shows a group of people with their backs to viewer standing before a house with a tall tree next to it. The right side of painting shows the bird seller facing the group with a distant landscape behind him. *82.459.6. Lhotaje, Czechoslovakia. 22 Apr 82.

13 Birds in a Landscape. Oil on wood. 24 × 17 cm. Seated hen with chicks in foreground, cock behind. *82.459.7. Lhotaje, Czechoslovakia. 22 Apr 82.

14 Burning Boat. Oil on canvas. 20 × 27.5 cm. *82.459.11. Lhotaje, Czechoslovakia. 22 Apr 82.

15 Country Fair. Oil on wood. 27 × 35 cm. *82.459.3. Lhotaje, Czechoslovakia. 22 Apr 82.



11

12

13

15

16

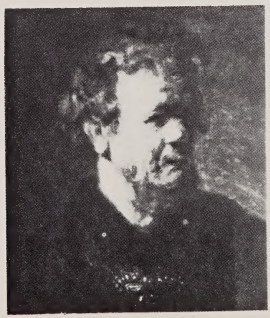
17

18

19

20

22



23

16 Cows in a Pasture. Oil on wood. 28 × 26.5 cm. Signed: W.R. *82.459.12. Lhotaje, Czechoslovakia. 22 Apr 82.

17 Interior of an Inn. Oil on canvas. 32 × 23 cm. *82.459.10. Lhotaje, Czechoslovakia. 22 Apr 82.

18 Landscape of Houses and a Pond. Oil on wood. 30 × 43 cm. *82.459.9. Lhotaje, Czechoslovakia. 22 Apr 82.

19 Landscapes (six). Tempera on paper. 38 cm square. Framed together. *82.459.15. Lhotaje, Czechoslovakia. 22 Apr 82.

20 Landscapes (six). Tempera on paper. 38 cm square. Framed together. *82.459.16. Lhotaje, Czechoslovakia. 22 Apr 82.

21 Pastoral Scene, early 17th c. Oil on wood. 17 × 22.5 cm. Signed: Q.V.E. Landscape shows several people before a cottage in the foreground at right, a group of trees in the center and a cloudy sky. *82.459.4. Lhotaje, Czechoslovakia. 22 Apr 82.

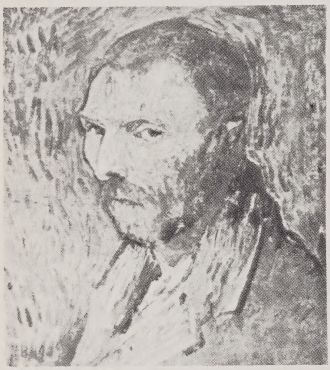
22 REMBRANDT VAN RIJN (1606-69). Evening Landscape with a Horseman, 1639. Oil on panel. 19.5 × 36.5 cm. Signed l/l: Rembrandt 1639. Ref: Gerson, no 448 (questions attribution). *82.506.8. Oslo, Norway. 10 Oct 82.

23 REMBRANDT VAN RIJN, Attributed (1606-69). Study of a Head. Oil on panel. 19.5 × 15.5. cm. Ref: Gerson, Appendix no 241. *82.506.6. Oslo, Norway. 10 Oct 82.

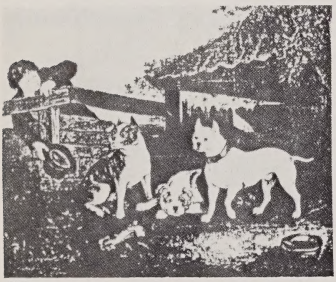
24 Strutting Cock. Oil on wood. 24 × 17 cm. *82.459.8. Lhotaje, Czechoslovakia. 22 Apr 82.

24

25



26



27

28

Dutch, 18th Century

25 Port Scene. Oil on canvas. 24 × 36 cm. Many figures on and around a fishing boat in the foreground. At left in the middleground is a town beneath a wooded hill. *82.459.5. Lhotaje, Czechoslovakia. 22 Apr 82.

Dutch, 19th Century

26 GOGH, Vincent van (1853-90). Self-Portrait, 1889. Oil on canvas. 51 × 45 cm. Ref: Hulsker, p 410, no 1780 and de la Faille no 528. *82.506.7. Oslo, Norway. 10 Oct 82.

English, 18th Century

27 CHALON, Henry Bernard (1770-1849). Three Bulldogs. Oil on canvas. 51.6 × 62 cm. Dogs are in front of a fence. Behind the fence at left a young man extends his hat through the fence toward the dogs. *82.253.14. London, England. Spring 82.

28 HOWITT, William Samuel (ca 1765-1822). Pointers and Setters. Oil on panel. 14.2 × 19.4 cm. Three dogs, two pointers and a setter, walking in a field. *82.253.3. London, England. Spring 82.

29 HOWITT, William Samuel (ca 1765-1822). Spaniels with Pheasant. Oil on panel. 14.2 × 19.4 cm. One dog is sniffing the ground while another is looking up at a flying pheasant. *82.253.2. London, England. Spring 82.

30 WARD, James (1769-1855). Vixen Dog. Oil on canvas. 12.9 × 18.1 cm. One dog in left profile standing in an outdoor setting. *82.253.1. London, England. Spring 82.

31 WHEATLEY, Francis (1747-1801). Family of Tinkers. Watercolor. 26.8 × 36.8 cm. *82.255.2. London, England. Spring 82.

English, 19th Century

32 ARMFIELD, George Smith (active 1840-75). Lucy, a Bull Bitch, 1834. Oil on canvas. 25.8 × 31 cm. Signed and dated: 1834. A female bulldog, in left profile, is wearing a collar and standing near a cottage. *82.253.5. London, England. Spring 82.

33 ARMFIELD, George Smith (active 1840-75). Three Terriers with a Rat (two paintings). Oil on panel. Signed. *82.253.12-13. London, England. Spring 82.

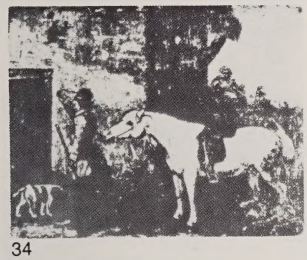
29

30

31

32

33



34

35

34 BARRAUD, William (1810-50). White Shooting Pony, 1838. Oil on panel. Signed and dated. A saddled white horse is standing in the foreground while a man in the distance at left is shooting at a partridge. *82.253.10. London, England. Spring 82.

35 COOPER, Abraham (1787-1868). Fidelia, a King Charles Spaniel, Chasing a Bullfinch. Oil on panel. 23.2 × 38.7 cm. A dog is running across a field after a bird. *82.253.6. London, England. Spring 82.

36 COOPER, Abraham (1787-1868). Stable Scene. Oil on panel. Marked: First of September. A man leading a saddled horse is standing outside a stable door. A dog is seen in front of the door. *82.253.8. London, England. Spring 82.

37 COTTRELL, H. Groom with Brown Horse. Oil on panel. Signed: H.C. A groom is leading a saddled horse by the bridle. *82.253.11. London, England. Spring 82.

38 FERNELEY, John E. (1781-1860). Equestrian Portrait. Oil on canvas. 49 × 59.3 cm. Mounted horseman dressed in riding habit and holding a crop in his right hand approaches a fence. Other huntsmen seen in the landscape. *82.253.4. London, England. Spring 82.

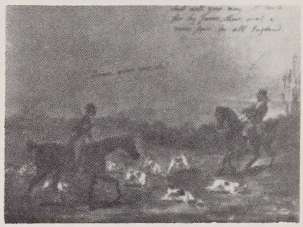
39 FORBES, Alexander (d 1839). Two Terriers Chasing a Rat. Oil on panel. Two dogs are chasing a rat inside a wood frame building. *82.253.9. London, England. Spring 82.

40 FRANKLAND, Sir Robert (1784-1849). Two Hunting Figures with Hounds. Watercolor. 18.1 × 21.3 cm. Two men on horseback facing each other with several dogs running near them. "Damn your eyes sir!", is written above the man on the left and the man on the right replies, "And well you may, Mr. Smith, for by Jesus there isn't a worse pair in all England". *82.255.3. London, England. Spring 82.

41 HAVELL, George (active 1826-33). Black Spaniel Chasing Ducks, 1830. Oil on panel. Dated. *82.253.7. London, England. Spring 82.

38

39



40

European, 19th Century

42 Bouquet of Flowers. Oil on canvas. 75 × 65 cm oval. *82.207.5. Lasne, Belgium. 31 Oct 81.

43 Swiss Landscape. Oil on canvas. 75.5 × 100 cm. *82.459.14. Lhotaje, Czechoslovakia. 22 Apr 82.

Flemish, 17th Century

44 FRANCKEN. Group of People with an Ass. Oil on wood. 24 × 40 cm. Frieze-like arrangement of standing people with a kneeling woman at center and an ass seen in profile at her right. *82.207.4. Lasne, Belgium. 31 Oct 81.

45 FRANCKEN. St. Paul Preaching. Oil on wood. 20 × 32 cm. *82.207.3. Lasne, Belgium. 31 Oct 81.

46 OOST, Jacob van, Attributed. Vierge à l'Enfant. Oil on wood. 67 × 50 cm. Marked on back: Main d'Anvers. The Virgin is holding Jesus in her right arm. He is holding a small bouquet of flowers in his right hand. *82.207.1. Lasne, Belgium. 31 Oct 81.

Flemish, 19th Century

47 KERKHOVE, Van de. Landscape with a Lake, 1876. Oil on wood. 32 × 58 cm. Signed u/r. *82.207.6. Lasne, Belgium. 31 Oct 81.

French, 18th Century

48 Portrait of a Man. Oil on canvas. 50 × 42 cm. Bust-length portrait of a white haired man. *82.207.2. Lasne, Belgium. 31 Oct 81.

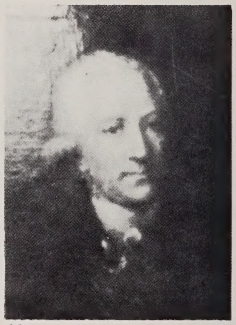
42

46

43

47

44



48

45

49

French, 19th Century

49 GAUGUIN, Paul (1848-1903). Corbeille de fleurs, 1882. Oil on canvas. 46 × 65 cm. Signed u/l: P. Gauguin 84. *82.506.5. Oslo, Norway. 10 Oct 82.

50 GAUGUIN, Paul (1848-1903). Mette Gauguin en robe de soir, 1884. Oil on canvas. 65 × 54 cm. Signed: P. Gauguin 84. Ref: Wildenstein, no 95 and Sugana, no 14. *82.506.1. Oslo, Norway. 10 Oct 82.

51 IWILL (Marie-Joseph-Léon Clavel, 1850-1923). Canal Scene. Oil on canvas. 53.3 × 38.1 cm. *82.457.1. South Yarmouth, Ma. 31 Jul 82.

52 IWILL (Marie-Joseph-Léon Clavel, 1850-1923). Landscape. Oil on canvas. 30.5 × 45.7 cm. *82.457.2. South Yarmouth, Ma. 31 Jul 82.

53 IWILL (Marie-Joseph-Léon Clavel, 1850-1923). Landscape. Oil on canvas. 30.5 × 53.3 cm. Flat landscape with the sky filling the upper half of the canvas. *82.457.3. South Yarmouth, Ma. 31 Jul 82.

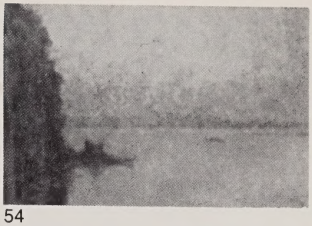
54 IWILL (Marie-Joseph-Léon Clavel, 1850-1923). Seascape. Oil on canvas. 30.5 × 38.1 cm. *82.457.4. South Yarmouth, Ma. 31 Jul 82.

55 LAMI, Eugène-Louis (1800-90). The Messenger. Watercolor. 20.6 × 15.9 cm. *82.472. New York, NY. 24 Nov 82.

56 LEBOURG, Albert-Charles (1849-1928). Still Life. Oil on canvas backed with cardboard. 25.4 × 20.3 cm. Signed l/r: A. Lebourg. *82.518. New York, NY. 29 Dec 82.

57 TUSQUETS Y MAIGNON, Ramon (1837-1904). Portrait of an Italian Peasant. *82.145.14. Villaneuva y Geltrù (Barcelona), Spain. 30 Jan 81.

50



54

55

51

52

57

53

58

59

60

German, 16th Century

58 FLEGEL, Georg (1563-1638). Still Life, 1604. Oil on canvas. 34.5 × 38 cm. Signed and dated: Georg Flegel 1604. *82.459.2. Lhotaje, Czechoslovakia. 22 Apr 82.

German, 19th Century

59 HAGELSTEIN, Paul (1825-68). Portrait of a Child. Oil on canvas. 60 × 40 cm. *82.207.8. Lasne, Belgium. 31 Oct 81.

60 HERZOG, Hermann (1832-1932). Landscape, 1870's. Oil on canvas. 51 × 76.2 cm. Signed and dated l/r: H. Herzog '7(4)?.*82.498. Ft. Lauderdale, Fl. 16 Oct 82. *Recovered.*

German, 20th Century

61 ERNST, Max (b 1891). Surrealist Male Nude. Collage. 23.4 × 19 cm. Signed l/r. *82.526.2. Milan, Italy. 19 Oct 81.

Italian, 16th Century

62 CROCI, Pietro. Martyrdom of St. Catherine of Alexandria, 1592. Oil on canvas. 350 × 200 cm. Signed and dated on a step: Pietro/Croci, F/A.D. MDXCII. Marked on a shield: S.P.Q.R. St. Catherine is seen in the center looking up at a flying angel with a sword in his right hand. Several bodies are sprawled on the ground in front of the saint while a figure with a helmet and spear flees the scene. Canvas is arched at top. *82.409.1. Calenzano (Florence), Italy. 26 Sep 81.

63 St. Anthony. Oil on canvas. 72 × 58 cm. *82.198.1. Montebicchieri (Pisa), Italy. 19 Apr 81.

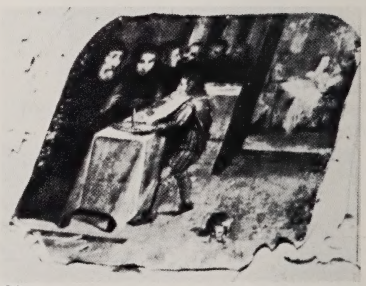
64 St. John the Baptist. Oil on canvas. 133 × 95 cm. Standing figure near the picture plane with extensive landscape behind. *82.437. Monreale (Palermo), Italy.

65 Temptation of St. Anthony. Oil on canvas. 350 × 200 cm. Several female figures are gathered around St. Anthony. Canvas is arched at top. *82.409.2. Calenzano (Florence), Italy. 26 Sep 81.

66 VERONESE, Pupil. Judgment of Paris. Oil on canvas. 98 × 84 cm. *82.459.1. Lhotaje, Czechoslovakia. 22 Apr 82.

61

66



68

Italian, 17th Century

67 Child Jesus Standing on a Sphere. Oil on canvas. 116 × 87 cm. *82.198.2. Montebicchieri (Pisa), Italy. 19 Apr 81.

68 Scene from the Life of St. Francis of Paola. Oil on canvas. 40 × 45 cm. *82.219. Sarzana, Italy. 23 Dec 81.

Italian, 18th Century

69 Florentine School. Divine Shepherdess. Oil on canvas. 111 × 91 cm. *82.259.1. Montaione (Florence), Italy. 10 Jan 81.

70 Florentine School. Sacred Heart. Oil on canvas. 150 × 52 cm. *82.259.2. Montaione (Florence), Italy. 10 Jan 81.

71 Italian Village by a River. Oil on copper. 24 × 38 cm. Monogramed: B. *82.207.7. Lasne, Belgium. 31 Oct 81.

72 Our Lady of the Seven Sorrows. Oil on canvas. 55 × 42 cm. *82.198.3. Montebicchieri (Pisa), Italy. 19 Apr 81.

Italian, 19th Century

73 VITALIANI, Francesco (1865-1905). Triptych. Oil on canvas. Center panel 70 × 100 cm; each side panel 65 × 100 cm. Depicts the Altocadore countryside. *82.225. Rome, Italy. 10 Nov 81.

Italian, 20th Century

74 MODIGLIANI, Amedeo (1884-1920). Nude Woman. Oil on canvas. 33 × 29.3 cm. Signed. 82.370. Rome, Italy. 20 May 82.

69

71

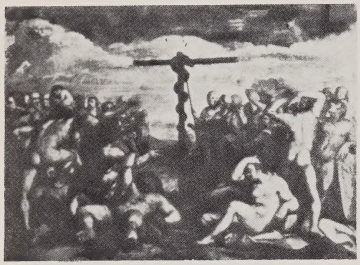
74

70

73

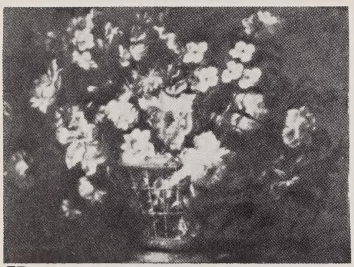
73

73



75

76



77

78

Spanish, 16th Century

75 ESCALENTE, Lucas, Attributed. Bronze Serpent. *82.145.7. Villaneuva y Geltrù (Barcelona), Spain. 30 Jan 81.

76 ORRENTE, Pedro (1570-1627). Two Paintings. Noah Leaving the Ark. Adoration of the Shepherds. *82.145.8-9. Villaneuva y Geltrù (Barcelona), Spain. 30 Jan 81.

Spanish, 17th Century

77 ARELLANO, Juan de (1614-76). Vase of Flowers (two). *82.145.5-6. Villaneuva y Geltrù (Barcelona), Spain. 30 Jan 81.

78 CARRENO DE MIRANDA, Juan (1614-85), Attributed. Joseph Embracing Jacob. *82.145.1. Villaneuva y Geltrù (Barcelona), Spain. 30 Jan 81.

79 FRIAS Y ESCALENTE, Juan Antonio de (1633-70). Noah Leaving the Ark. *82.145.12. Villaneuva y Geltrù (Barcelona), Spain. 30 Jan 81.

80 PEREZ, Bartholomé (1634-93). Two Paintings. Immaculate Conception surrounded by a Garland of Flowers. St. Ignatius Loyola surrounded by a Garland of Flowers. *82.145.10-11. Villaneuva y Geltrù (Barcelona), Spain. 30 Jan 81.

Spanish, 18th Century

81 GARCIA DE MIRANDA, Juan the Elder (1677-1749), Attributed. St. James Kneeling. 106 × 82 cm. *82.145.3. Villaneuva y Geltrù (Barcelona), Spain.

30 Jan 81.

82 GOYA, Francisco (1746-1828). Procession X.9, 1808-12. Oil on panel. 30.5 × 39.5 cm. Ref: Gassier and Wilson, no 934. *82.506.4. Oslo, Norway. 10 Oct 82.

83 St. Francis de Paul. *82.145.4. Villaneuva y Geltrù (Barcelona), Spain. 30 Jan 81.

84 VILADOMAT, Antonio (1678-1755). St. Anthony of Padua. *82.145.2. Villaneuva y Geltrù (Barcelona), Spain. 30 Jan 81.

79

81

82

83

84

85

86

87

88

89

90

Spanish, 19th Century

85 ARMET Y PORTANELL, José (exhibited 1863). Catalan Landscape. *82.145.15. Villaneuva y Geltrù (Barcelona), Spain. 30 Jan 81.

86 ARMET Y PORTANELL, José (exhibited 1863). Catalan Landscape. *82.145.18. Villaneuva y Geltrù (Barcelona), Spain. 30 Jan 81.

87 FORTUNY Y CARBO, Mariano José Maria (1838-74). Askari. Signed l/r. *82.145.19. Villaneuva y Geltrù (Barcelona), Spain. 30 Jan 81.

88 GALOFRE Y GIMENEZ, Baldomero (1849-1902). Landscape with Oak Trees. *82.145.23. Villaneuva y Geltrù (Barcelona), Spain. 30 Jan 81.

89 MERCADE, Don Benito. Camériste. *82.145.20. Villaneuva y Geltrù (Barcelona), Spain. 30 Jan 81.

90 RUSINOL, Santiago (1861-1931). Rainy Afternoon. *82.145.21. Villaneuva y Geltrù (Barcelona), Spain. 30 Jan 81.

91 URGELL Y INGLADA, Modesto (1839-1919). Boats on the Beach. *82.145.22. Villaneuva y Geltrù (Barcelona), Spain. 30 Jan 81.

92 VAYREDA, Joaquin (1843-94). Sprint, Landscape with Figure. *82.145.24. Villaneuva y Geltrù (Barcelona), Spain. 30 Jan 81.

91

92

Spanish, 20th Century

93 PICASSO, Pablo (1881-1973). Guitare, 1912. Oil on canvas. 72.5 × 60 cm. Signed and inscribed on reverse: Picasso Sorgues. Ref: Zervos, vol 2, pt 1, pl 171, no 357. *82.506.2. Oslo, Norway. 10 Oct 82.

94 PICASSO, Pablo (1881-1973). Guitare et verre, 1911. Oil on canvas. 53 × 42 cm. Signed on reverse: Picasso. Ref: Zervos, vol 2, pt 1, pl 122, no 246. *82.506.3. Oslo, Norway. 10 Oct 82.

Prints and Drawings

English, 18th Century

95 THORNHILL, Sir James (1675-1734). Man in Armor Leaning on a Block. Pen and wash. 62.6 × 21 cm. *82.255.1. London, England. Spring 82.

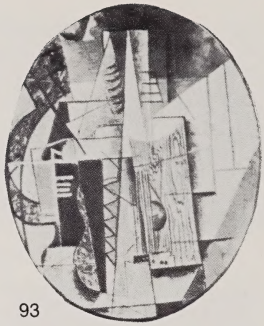
English, 20th Century

96 JOHN, Augustus (1878-1961). Studies of Children's Heads. Black chalk. 12.9 × 11.6 cm. *82.255.4. London, England. Spring 82.

German, 20th Century

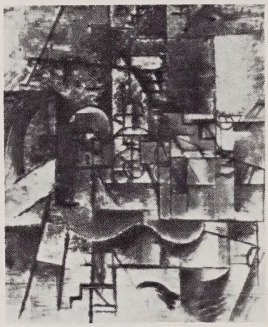
97 PLATTNER, Karl (b 1919). Reconciliation, 1981. Pencil and pastel. 66 × 48.5 cm. *82.526.1. Milan, Italy. 19 Oct 81.

98 UNGERS, Oswald Mathias (b 1926). Architectural Drawings (59), 1970-80. Ink over pastel or watercolor, mounted on cardboard. Each 29.2 cm square. All labeled on back. Each drawing depicts a single building. Most are axiometric views of the building. *82.444.1-59. San Francisco, Ca. 9 Aug 82.



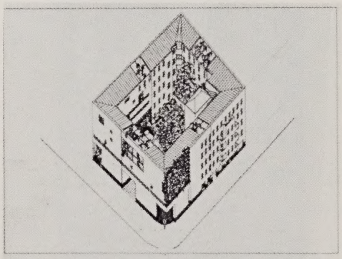
93

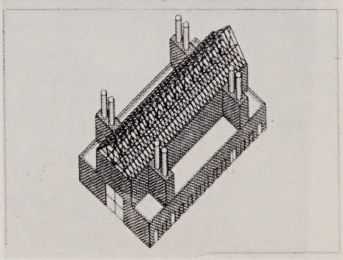
95



94

96





98

97

99

100

101

102

Sculpture

American, 20th Century

99 WASEY, Jane (b 1912). Goose. Sassafras wood. 40.6 × 39.4 × 17.8 cm. *82.502. New York, NY. Nov 82.

Canadian, 20th Century

100 DALLAIRE, Jean-Guy (b 1943). Dans l'Attente, 1980. Bronze on granite base. 19 × 13 × 15 cm. Signed: J.G. Dallaire. *82.465.2. New York, NY. 8 Oct 82.

101 DALLAIRE, Jean-Guy, (b 1943). Dialogue, 1980. Bronze on granite base. 40 × 9 × 8 cm. Signed: J.G. Dallaire. *82.465.3. New York, NY. 8 Oct 82.

102 DALLAIRE, Jean-Guy (b 1943). Hommage to Henry Moore, 1979. Bronze on granite base. 20 × 10 × 13 cm. Signed: J.G. Dallaire. *82.465.1. New York, NY. 8 Oct 82.

Danish, 19th Century

103 THORVALDSEN, Bertel (1769-1844). Bust of Young Woman, ca 1840. Marble. Approx life-size. *82.440. Ithaca, NY. 23 Jun 81.

English, 19th Century

104 MERRIFIELD, Thomas (1797-1833). Ben von Cauwenbergh and Andria Hall, Pas de Deux, London Festival Ballet. Bronze. H 70 cm. No 1/5. *82.263.6. Hampstead, England. Fall 81.

105 MERRIFIELD, Thomas (1797-1833). Galina Samsova. Bronze. H 38 cm. A.C. *82.263.5. Hampstead, England. Fall 81.

106 MERRIFIELD, Thomas (1797-1833). Marion Tait. Bronze. H 35 cm. No 9/10 *82.263.3. Hampstead, England. Fall 81.

107 MERRIFIELD, Thomas (1797-1833). Romeo and Juliet Pas de Deux. Bronze. H 45 cm. No 6/10. *82.263.1. Hampstead, England. Fall 81.

108 MERRIFIELD, Thomas (1797-1833). Terry Gilbert. Bronze. H 24 cm. No 9/10. *82.263.2. Hampstead, England. Fall 81.

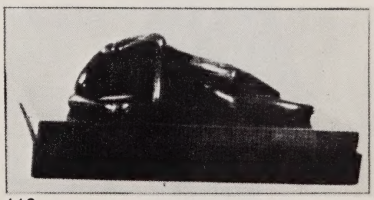
109 MERRIFIELD, Thomas (1797-1833) Tiffany. Bronze. H 47 cm. No 5/5. *82.263.4. Hampstead, England. Fall 81.

English, 20th Century

110 MOORE, Henry (b 1898). Reclining Headless Man, 1981. Bronze. L 21.6 cm. No 1/9. Maquette. *82.439. New York, NY. 10 Aug 82.

103

104-109



110

Decorative Arts

French, 19th Century

111 St. Andrew. Silver. Hallmarked: Thiebaud brothers (Salins, Jura). *82.222.2. Dôle, France Oct 81.

112 Virgin and Child. Silver. Hallmarked: Thiebaud brothers (Salins, Jura). *82.222.1. Dôle, France. Oct 81.

Spanish, 16th Century

113 Reredos. Polychromed wood. 120 × 180 cm. Depicts the Descent from the Cross. Ogival form. *82.424. Francelos (Orense), Spain. 1982.

111

112

Candlesticks, Candelabra, Lamps

114 Dutch, 19th Century. Candelabrum. Brass. H 50 cm. *82.459.17. Lhotaje, Czechoslovakia. 22 Apr 82.

Folk Art

115 Pilot House Eagle. Carved and polychromed wood. Wing spread approx 152.4 cm. Head faces straight forward. Eyes are black and white, interior of beak is red. Mounted on a black simulated rock base. *82.478.4. Providence, RI. 4 Sep 82.

Furniture

116 American. Bureau. Maple. French feet, four drawers with rosette pulls. 82.478.5. Providence, RI. 4 Sep 82.

117 American. Tavern Table. Pine. Turned legs, flat stretchers. *82.478.3. Providence, RI. 4 Sep 82.

118 Dutch, 18th Century. Bureau. Marquetry. Four drawers, bombé sides, flat front, French feet, round brasses with cotter pin. 82.478.1. Providence, RI. 4 Sep 82.

119 European. Jewel Casket, 17th c. Ebony with ivory decorations. 22 × 52 × 28 cm. *82.459.18. Lhotaje, Czechoslovakia. 22 Apr 82.

120 Federal Period. Pembroke Table. Mahogany. Drop leaf, oval top with concave edge, tapered legs. Rosette pull on drawer. *82.478.2. Providence, RI. 4 Sep 82.

121 Japanese. Chest. Approx 137.2 × 152.4 × 61 cm. Drawers and cabinets are reddish brown in color, large brown bosses. *82.478.8. Providence, RI. 4 Sep 82.

122 New Hampshire. Queen Anne Highboy. Maple. Flat top, scalloped skirt, cabriole legs, pad feet. Top has two drawers over four drawers. Bottom has three drawers, the lowest made to look like three small drawers with a fan carving on the center. *82.478.1. Providence, RI. 4 Sep 82.

123 Rhode Island Chippendale, 18th Century. Slant Front Desk. Seven shell interior. Three shells over two end drawers and center drawer. Pigeon hole valences are drawers with carved shells. *82.478.7. Providence, RI. 4 Sep 82.

114

119

124

Icons

124 Greek, 18th Century. Virgin and Child. Two wooden panels. 88 × 63 cm. Inscribed on back: KOST.3. *82.436.3. Ioanina, Greece. 12 Oct 81.

125 Greek, 20th Century. Jesus Christ the Savior. 137 × 61 cm. Inscribed: IS XSO SOTHR. Inscribed beneath the throne: Anekainisthh kai Hstorhthh H Theia Kai Panseptos Theandrikh Eikon Toy Kuriou Hmon Ihsou Xristou Apxiereteuontos Parthainiou Tou Paniepotatou Mhtropoli Tou Ionninon Apo Sundromhs Kai Exodou Ton Pammegiston Taxiarxon Mihail. Dekem Brios en Eth Srma (1963). *82.436.1. Ioanina, Greece. 12 Oct 81.

126 Greek. Angels Michael and Gabriel. Inscribed on lower edge: TOU DULOU TOU THEOU NIKOLAOU IOANNOY. Inscribed on back: KOST.4. *82.436.4. Ioanina, Greece. 12 Oct 81.

127 Greek. Christ Enthroned. 60 × 40 cm. *82.436.8. Ioanina, Greece. 12 Oct 81.

128 Greek. Diptych of the Four Evangelists. Wood. 110 × 40 cm. *82.436.7. Ioanina, Greece. 12 Oct 81.

129 Greek. St. George Killing the Dragon. 60 × 40 cm. *82.436.5. Ioanina, Greece. 12 Oct 81.

130 Greek. St. John the Baptist. *82.436.7. Ioanina, Greece. 12 Oct 81.

131 Greek. Virgin and Child. 117 × 61 cm. Inscribed on front: MP.THY. Inscribed on back: Kost. *82.436.2. Ioanina, Greece. 12 Oct 81.

Liturgical Objects

132 Italian, 15th Century. Procession Cross. Leaves of copper. Cross: 43 × 26.5 cm; figure of Christ: 11 × 11 cm. Effigies of God the Father, the Virgin Mary, St. John the Baptist and Mary Magdalen at the ends of the arms. *82.245. Piazzanese (Prato), Italy. 14 Oct 81.

133 Italian, 18th Century. Crucifix. Gilded wood. 74 × 50 cm. *82.409.3. Calenzano (Florence), Italy. 26 Sep 81.

125

126

128

129

131

132

133

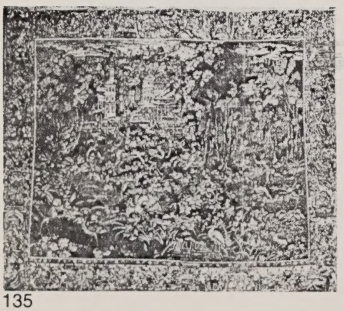
Index

Tapestries, Textiles

134 BRENNAN, Archie. Portrait of John Noble. Wool with cotton warp. 244 × 183 cm. *82.446. Edinburgh, Scotland. 1982.

135 Flemish, 16th Century. Hunting Tapestry. 274.3 × 330.2 cm. Hunt scene shows figures on foot and horseback with hounds hunting game birds. Numerous exotic birds are at a stream in the foreground. View of a meadow shows a Renaissance chateau with formal gardens in the middle distance and a prospect of hills beyond. Border has some small restorations, is enriched with silk, and shows baskets of flowers, pergolas, caryatids supporting mottoes and niches with birds and armored male and female allegorical figures. *82.454. Englewood, NJ. 26 Jun 82.

134



135

American
Folk Art 115
Furniture 116-17, 120, 122-3
Paintings 1-9
Sculpture 99
Arellano, J. de 77
Argentine
Paintings 10
Armet y Portanell, J. 85-6
Armfield, G.S. 32-3
Barraud, W. 34
Brennan, A. 134
Canadian
Paintings 11
Sculpture 100-2
Carmichael, F. 11
Carreno de Miranda, J., Att to 78
Chalon, H.B. 27
Clavel, M-J-L. 51-4
Cooper A. 35-6
Cottrell, H. 37
Croci, P. 62
Dallaire, J-G. 100-2
Danish
Sculpture 103
Dutch
Candlesticks, Candelabra, Lamps 114
Furniture 118
Paintings 12-26
English
Paintings 27-41
Prints and Drawings 95-6
Sculpture 104-10
Ernst, M. 61
Escalente, L., Att to 75
European
Furniture 119
Paintings 42-3
Ferneley, J.E. 38
Flegel, G. 58
Flemish
Paintings 44-7
Tapestries 135
Florentine School 69-70
Forbes, A. 39
Fortuny y Carbo, M.J.M. 87
Francken, 44-5
Frankland, Sir R. 40
French
Paintings 48-57
Sculpture 111-12
Frias y Escalente, J.A. de 79
Galofre y Giminez, B. 88
Garcia de Miranda, J. the Elder, Att to 81
Gauguin, P. 49-50
German
Paintings 58-61
Prints and Drawings 97-8
Gogh, V. van 26
Goya, F. 82
Greek
Icons 124-31
Greenwood, J. 1
Hagelstein, P. 59
Havell, G. 41
Herzog, H. 60
Howitt, W.S. 28-9
Italian
Liturgical Objects 132
Paintings 62-74
IWILL 51-4
Japanese
Furniture 121
John, A. 96
Kerkhove, Van de 47
Lami, E-L. 55
Lebourg, A-C. 56
Martin, B.Q. 10
Mercadé, D.B. 89
Merrifield, T. 104-9
Modigliani, A. 74
Moore, H. 110
Morales, A. 2
Oost, J. van, Att to 46
Orrente, P. 76
Perez, B. 80
Picasso, P. 93-4
Plattner, K. 97
Rembrandt van Rijn 22
Rembrandt van Rijn, Att to 23
Rusiñol, S. 90
Scottish
Tapestries 134
Spanish
Paintings 75-94
Sculpture 113
Thornhill, Sir J. 95
Thorvaldsen, B. 103
Tusquets y Maignon, R. 57
Ungers, O.M. 98
Urgell y Inglada, M. 91
Vayreda, J. 92
Veronese, Pupil 66
Viladomat, A. 84
Villarini, P. 3-5
Vitaliani, F. 73
Ward, J. 30
Wasey, J. 99
Wheatley, F. 31
Wyeth, A. 6-8
Wyeth, J. 9